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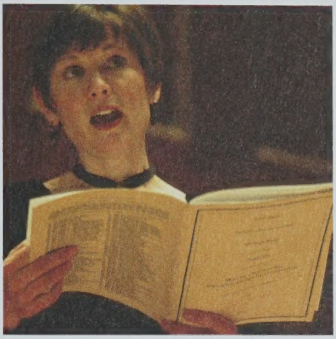

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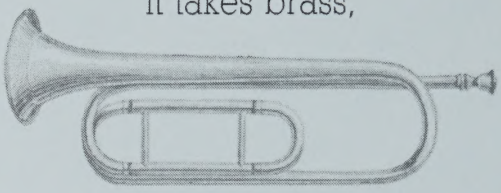

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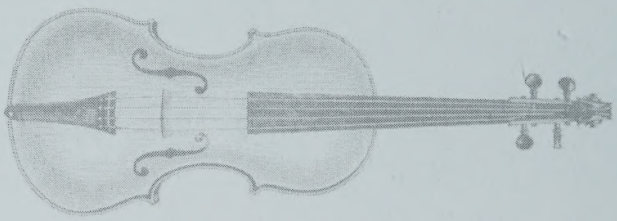
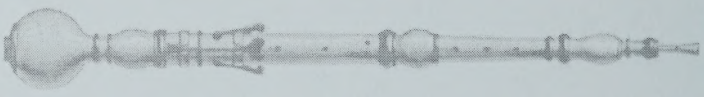


and some real bravissimo.



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Program

2006-2007 SEASON

Friday, February 23, 8.00pm
Sunday, February 25, 8.00pm
NEC's Jordan Hall, Boston

Grant Llewellyn, conductor

---

from Madrigals Book VIII,
"Madrigali Guerrieri et Amorosi" (Madrigals of War and Love)

Claudio Monteverdi
(1678-1741)

Sinfonia

Non havea Febo ancora (Lamento della Ninfa)
Non havea Febo ancora
Amor, dov'è la fe'
Si tra sdegnosi pianti

Vago augelletto che cantando vai

Altri canti di Marte, e di sua schiera
Altri canti di Marte, e di sua schiera
Due belli occhi fur l'armi, onde traffitta

Hor che 'l ciel e la terra e 'l vento tace
Hor che 'l ciel e la terra e 'l vento tace
Così sol d'una chiara forte viva

Dolcissimo uscignolo

Ardo, avvampo, mi struggo, ardo; accorrete

—INTERMISSION—

HANDEL AND HAYDN SOCIETY
Sir Roger Norrington, Artistic Advisor
Grant Llewellyn, Principal Conductor
Christopher Hogwood, Conductor Laureate

from *Liebeslieder (Love Songs)*, op. 52 — Johannes Brahms (1833-1897)

Rede, Mädchen, allzu liebes
Am Gesteine rauscht die Flut
O die Frauen
Wie des Abends schöne Röte
Die grüne Hopfenranke
Ein kleiner, hübscher Vogel
Wohl schön bewandt
Vögelein durchrauscht die Luft
Sieh, wir ist die Welle klar

from *Neue Liebeslieder (New Love Songs)*, op. 65 — Brahms

An jeder Hand die Finger
Ihr schwarzen Augen
Rosen steckt mir an die Mutter
Ich kose süß mit der und der
Schwarzer Wald, dein Schatten
Nein, Geliebter, setze dich
Flammenauge, dunkles Haar
Zum Schluß: Nun, ihr Musen, genug

Text and translations appear on page 15.

The program runs for approximately two hours.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency.

Program Notes

SONGS OF LOVE

Monteverdi published his last book, the *Eighth Book of Madrigals*, in 1638; however, it has been proposed that several were written earlier, in 1633. The composer of the *Seventh Book*, written 20 years before, was now in his seventies. He had published only the *Scherzi musicale* in 1632, the same year he entered the priesthood. Few could have predicted that after the Eighth Book he would then produce a collection of church music and three new operas. Throughout his life Monteverdi was able not only to keep up with, but also to forecast changes in the musical language.

Beginning in 1613, Monteverdi was Director of Music at San Marco in the republic of Venice, one of the most prestigious musical posts in Italy. He also wanted to continue links with the Habsburg emperors in Vienna. The two-part, 22-madrigal set *Madrigals of War and Love* is dedicated to Emperor Ferdinand III. Today, we will hear madrigals from both parts, including "Altri canti di Marte, e di sua schiera" by the popular mannerist poet Gian Battista Marino, which heads the first half. Some poems are anonymous, but the famous and influential three-part *Lamento della Ninfa* was written by Ottavio Rinuccini, the author of the first operas in Florence. "Vago augelletto che cantando vai" and the well-known sonnet "Hor che 'l ciel e la terra e 'l vento tace" are both by Petrarch. The latter poem follows the classic Petrarchian eight-line, A section and six-line, B section sonnet form, and it also provided the composer with all three emotional states he needed: *concitato*, *molle*, and *temperato*. (See box on page 10.)

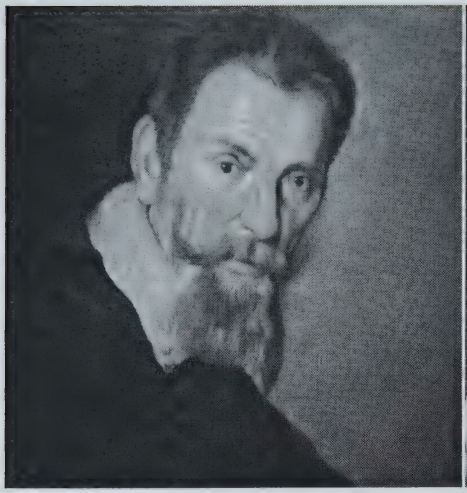
Monteverdi thought he had rediscovered the agitated, *concitato* style–tremelos in the strings,

NOTES IN BRIEF

The theme of love permeates both Monteverdi's and Brahms's works on tonight's program. Although separated by more than 200 years, both sets of songs speak to the eternal subject of secular poetry: romantic love. Monteverdi, at age 70, also addresses the opposite side of love's coin, war, in his desire–typical of the Baroque style that he helped to create–to show maximum contrast in human emotions. Some of his madrigals resemble small plays. Approximately one third of his Eighth Book, *Madrigals of War and Love*, are heard tonight.

Both composers set poems from well known poets from Petrarch to Goethe, although they also set works by anonymous and obscure poets. Indeed, it has often been demonstrated that great poetry is not necessary to produce great music. Brahms showed a preference for second-rate poets.

Brahms, who was 36 when he wrote his first set of love-song waltzes, drew inspiration from the many lieder of his teacher Robert Schumann and from his own successful four-hand piano pieces that could be played at home, or accompanied by one or more singers to a part. In both sets he restricted himself to a waltz rhythm. Half of Brahms's *Liebeslieder Waltzer* and half of the *Neue Liebeslieder Waltzer* will be heard tonight.



Claudio Monteverdi (left) and Johannes Brahms (right)

for example–that fit perfectly Plato's "utterances and accents of a brave man engaged in warfare." With its martial rhythms and fanfares, the agitated style appears at mentions of war, especially in "Altri canti di Marte," late in "Hor che 'l ciel e la terra e 'l vento tace," and in "Ardo, avvampo, mi struggo, ardo; accorrete." Also new is Monteverdi's use of the ground bass heard in "Amor dov'è la fe' " in the *Lamento della Ninfa.* Here the three shepherds' story frames the lament of an abandoned nymph; the song sits over the descending stepwise bass that repeats. The nymph sings in the "representative style," not following a beat but rather her own emotions. Therefore, in accounting for her lost love, she slides in and out of synchronization with the bass pattern.

Although we often think of Brahms as an instrumental and symphonic composer, he nevertheless wrote more than 200 songs, 25 duets, 27 vocal quartets, 14 accompanied choral pieces, 12 unaccompanied choral pieces, 20 canons, and more than 100 folksong arrangements for solo voice or chorus.

Brahms's 1867 waltzes for piano duet, op. 39, published by Fritz Simrock, were enormously successful. The idea to set the 18 *Liebeslieder Waltzer* for a combination of four voices and piano four-hands probably came from Robert Schumann's *Spanisches Liebeslieder.* Simrock also encouraged Brahms to produce pieces similar to op. 39. In 1869 Brahms was 36 and wrote his *Liebeslieder Waltzer,* op. 52, during his first year living in Vienna. Simrock wished the works to be published "for Pianoforte Duet (and voices ad libitum)": whether sung by a chorus or solo voices is left to the interpreter. Therefore, it could be argued, the piano part is more important than the vocal part. All the poems are from *Polydora,* a collection published in 1855 by George Freiderich Daumer (who used the pseudonym Eusebius Emmeran). The *Liebeslieder Waltzer* premiered in Vienna in January 1870.

His entire life Monteverdi was able not only to keep up with, but also to forecast changes in the musical landscape

Four years later Brahms was to write 15 *Neue Liebeslieder Waltzer,* op. 65, also on texts by the now-obscure poet Daumer. The final poem,

however, is by Goethe. As the titles imply, all of the pieces are in 3/4, the waltz's invariable time signature. The music for the Goethe poem, two verses from *Alexis and Dora*, was built on a grander conception, a passacaglia in 9/4 meter. This consists of a ground bass with four variations on a six-note theme, a middle section more truly polyphonic, and at the end, three more variations on the ground bass. In this second set the poems are dominated by somber sentiments of wronged love and bitterness. The first set's dance character becomes more stylized and more thoroughly integrated in the second set and the vocal part is now more important than the piano part. *Neue Liebeslieder Waltzer* was premiered in Mannheim in May 1875.

"Am Gesteine rauscht die Flut" is a swinging gypsy song in A Minor. "O die Frauen" (Dark-eyed Maiden) is for male singers only, and "Wie des Abends schöen Röte" complements it, written for the women. A dialogue between the men and women occurs in "Green Ivy" ("Die grüne Hopfenranke"). All three follow the binary form: A, repeated, B, repeated.

Birds appear in the poetry and music of "Ein kleiner, hübscher Vogel" and "Vögelein durchrauscht die Luft." In the first song, the women sing while the first pianist suggests birds in two-note figures. "Sieh, wir ist die Welle klar," which follows, is a variation on the preceding work, this time sung by the men. Generally, however, Brahms, the so-called "absolute music" composer, placed little stress on pictoral details.

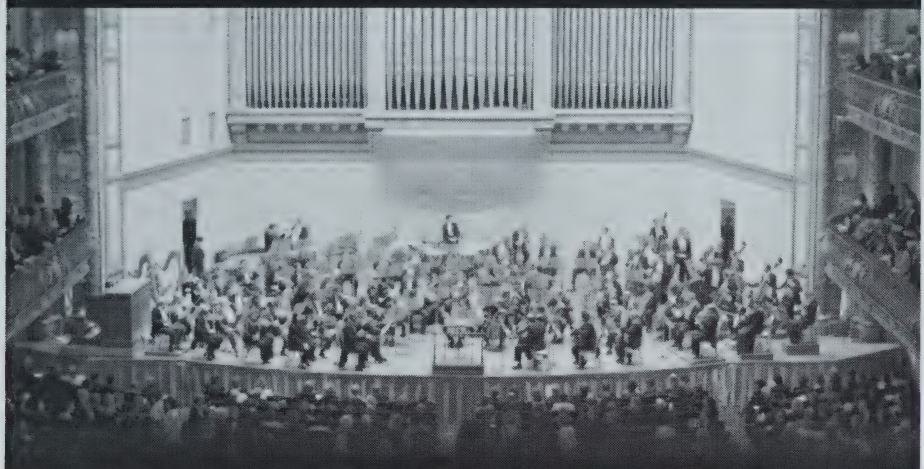
-Andrea Olmstead

Ms. Olmstead has been the Society's Christopher Hogwood Research Fellow since 2005. The author of three books on Roger Sessions and of Juilliard: A History, *she has published numerous articles and CD liner notes, produced recordings, and taught Music History for 32 years.*

MONTEVERDI'S FOREWORD TO THE 8TH BOOK OF MADRIGALS

"Having considered that our mind has three principal passions or affections–anger, temperance, and humility or supplication–as the best philosophers affirm, and, indeed, considering that the very nature of our voice falls into a high, low, and medium range and musical theory describes this clearly with the three terms of agitated [*concitato*], languid [*molle*] and temperate [*temperato*]; and never having been able to find in all the compositions of past composers an example of the agitated style as described by Plato in his third book *On Rhetoric* in these words: "Take up that harmony which, as it should, imitates the voice and accents of a man going bravely into battle"; and, knowing that it is contraries that deeply affect our mind, the goal of the effect that good music ought to have, as Boethius affirms when he says: "Music is associated with our lives, either to lend honor to our manners or to overthrow them," I therefore, with no little research and effort, set myself the task of discovering it ... I seized upon the divine Tasso as a poet who in his text expresses with perfect suitability and naturalness all the passions he wishes to describe, and I hit upon the description he makes of the combat between Tancredi and Clorinda, so that I would have the two contrary passions to set to music, that is, war, supplication and death ... Therefore I felt it was right to make it known that I was responsible for the investigation and first trial of this [new *concitato*] style, so necessary to the musical art, which it may be truly said was incomplete without it up to now, having possessed only the two styles languid and temperate."

P A S S I O N



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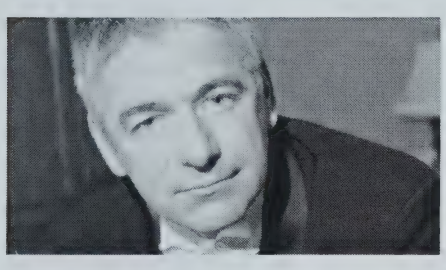
Grant Llewellyn, conductor



Handel and Haydn Society Principal Conductor Grant Llewellyn has received critical acclaim for his "electricity-charged leadership" (Boston Globe) and "vivid musical performances" (Wall Street Journal). Llewellyn served as Handel and Haydn Music Director from 2001 to 2006, during which time he conducted the Handel and Haydn Society in subscription performances, broadcasts on NPR, best-selling recordings, and educational outreach events. He currently serves as Music Director of the North Carolina Symphony Orchestra and Conductor-in-Residence at the BBC National Chorus and Orchestra of Wales. Mr. Llewellyn has held the position of Assistant Conductor of the Boston Symphony Orchestra and Principal Conductor of the Royal Flanders Philharmonic. Recent guest conducting engagements featured holiday concerts with the Boston Pops and the world premiere of a work by Sir Anthony Hopkins with the Santa Barbara Symphony Orchestra. This season, Mr. Llewellyn makes guest appearances with the Milwaukee Symphony, Helsinki Philharmonic, and the Ulster Orchestra. Next month, he conducts the BBC National Orchestra of Wales on a countrywide tour of the United Kingdom.

Handel and Haydn Society

Celebrating its 192nd season, the Handel and Haydn Society is a chorus and period-instrument orchestra known internationally for "infusing the music of the past with pure headlong energy" (Boston Globe). Under the leadership of Artistic Advisor Sir Roger Norrington, Principal Conductor Grant Llewellyn, and Conductor Laureate Christopher Hogwood, the Society offers historically informed programs of music from the Baroque and Classical eras. Recent seasons have featured a series of staged operas and programs with dance, including Monteverdi's *Vespers*, Purcell's *Dido and Aeneas*, and Monteverdi's *Orfeo*. The Society has also featured the Boston debut of many rising stars, such as tenor Placido Domingo and sopranos Dawn Upshaw, Sylvia McNair, and Christine Brewer. Handel and Haydn may be heard nationally on NPR's prestigious SymphonyCast program and on numerous recordings, such as the Grammy Award-winning *Lamentations and Praises, All is Bright*, and the best-selling *PEACE* which has appeared twice in the top ten on Billboard Magazine's Classical Chart. The Society's award-winning Educational Outreach Program provides opportunities to learn about and perform classical music for more than 10,000 public school students throughout greater Boston each year.

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TENOR
Thomas Gregg
Murray Kidd
Mark Sprinkle
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Program Texts

FROM MONTEVERDI: MADRIGALS BOOK VIII

Non havea Febo ancora
recato al mondo il dì,
ch'una donzella fuora
del proprio albergo uscì.
Sul pallidetto volto
scorgeasi il suo dolor,
spesso gli venia sciolto
un gran sospir dal cor.
Sì calpestando i fiori
errava hor qua, hor là,
i suoi perduti amori
così piangendo va:

"Amor, dov'è la fe'
che 'l traditor giurò?
Amor", dicea, e, il ciel
mirando il piè, fermò,
"Fa che ritorni il mio
amor com'ei pur fu,
o tu m'ancidi, ch'io
non mi tormenti più.
Non vo' più ch'ei sospiri
se non lontan da me,
no, no che i martiri
più non darammi affè.
Perché di lui mi struggo,
tutt'orgoglioso sta,
che si, che si se 'l fuggo
ancor mi pregherà.
Se ciglio ha più sereno
colei che 'l mio non è,
già non rinchiude in seno
amor si bella fè.
Né mai sì dolci baci
da quella bocca havrà,
nè più soavi – ah taci,
taci, che troppo il sai."
(Miserella, ah più no, no,
tanto gel soffrir non può.)

Phoebus had not yet
brought daylight to the world
when a maiden came out
of her own dwelling.
On her pale face
her sorrow could be observed,
often a great sigh
would issue from her heart.
Thus treading the flowers
she roamed now here, now there;
her lost love she goes about
bemoaning thus:

"Love, where is the fidelity
that the traitor swore?
Love," she said; looking at
the sky, she stayed her feet.
"Make my love return
as he used to be,
or kill me yourself so that I
may no longer suffer so.
I don't want him to utter sighs any more
unless he is far from me;
no, no, for he will no longer tell me
his sufferings, by my faith!
Because I am consumed with love for him,
he is filled with pride;
yes, yes, if I shun him
he will entreat me again.
If that woman has a brow fairer
than mine is,
she surely does not bear in her heart
such true fidelity, my love
Nor will he ever have such sweet kisses
from those lips,
nor more tender ones – ah, be silent,
be silent, for he knows it all too well.
(Poor girl! ah no, no longer
can she withstand such coldness.)

(Please, turn page quietly)

Sì, tra sdegnosi pianti,
spargea le voci al ciel,
così nei cori amanti
mesce amor fiamma e gel.

Vago augelletto che cantando vai,
ovver piangendo il tuo tempo passato,
vedendoti la notte e 'l verno a lato
e 'l dì dopo le spalle e i mesi gai,
se come i tuoi gravosi affanni sai
così sapessi il mio simile stato,
verresti in grembo a questo sconsolato
a partir seco i dolorosi guai.

Altri canti di Marte e di sua schiera
gli arditi assalti e l'honorate imprese,
le sanguigne vittorie e le contese,
i trionfi di morte, horrida e fera.
Io canto, Amor, di questa tua guerriera:
quant'hebbi a sostener mortali offese,
com'un guardo mi vinse, un crin mi prese,
historia miserabile, ma vera.

Due belli occhi fur l'armi, onde traffitta
giacque, e di sangue invence amaro pianto
sparse lunga stagion l'anima afflitta.
Tu, per lo cui valor la palma e 'l vanto
hebbe di me la mia nemica invitta,
se desti morte al cor, dà vita al canto.

Hor che 'l ciel e la terra e 'l vento tace
e le fere e gli augelli il sonno affrena,
Notte il carro stellato in giro mena
e nel suo letto il mar senz'onda giace,
veglio, penso, ardo, piango e chi mi sface
sempre m'è innanzi per mia dolce pena.
Guerra è il stato, d'ira e di duol piena,
e sol di lei pensando ho qualche pace.

Così sol d'una chiara fonte viva
move il dolce e l'amaro ond'io mi pasco.
Una man sola mi risana e punge.
E perché il mio martir non giunga a riva,
mille volte il dì moro e mille nasco,
tanto dalla salute mia son lunge.

Dolcissimo uscignolo,
tu chiami la tua cara compagnia

Thus amid indignant tears
she uttered her words to the sky'
thus in loving hearts
love mingles fire and ice.,

Lovely little bird, you who are singing about –
or rather, bewailing – your past life,
seeing that night and winter are alongside you
and daytime and the merry months behind you:
if, as well as you know your grievous troubles,
you knew my similar circumstances,
you would come to the bosom of this disconsolate
man to share in his sorrowful sufferings.

Let others sing of the bold assaults
and honored enterprises of Mars and his troop,
their bloody victories and contests,
the triumphs of horrid, fierce death.
I sing, O Love, of all the mortal injuries
I had to endure from this warrior maiden of yours,
how a look conquered me, how a head of hair
captured me, a story pitiful but true.

Two lovely eyes were the weapons by which
my afflicted soul was laid low, and instead of
blood shed bitter tears for a long while.
You, through whose valor my invincible enemy
won the victory and the vaunt over me, if you
have given death to my heart, give life to my song.

Now that sky, earth and wind are silent
and sleep immobilizes beasts and birds,
while Night circles in her starry chariot
and the sea lies waveless in its bed, I am awake, I
think, I burn, I weep, and she that undoes me is
always before me to my sweet sorrow. War is my
condition, full of anger and grief, and only when
thinking of her do I find some peace.

Thus from a single bright and living fountain
arise the sweet and bitter on which I feed.
One hand alone cures me and stabs me.
And, so that my torture may never end,
a thousand times daily I die, a thousand I am born,
so distant am I from my salvation.

Sweetest nightingale,
you call to your dear companion

cantando: "Vieni, vieni, anima mia!"
A me canto non vale,
e non ho come tu da volar ale.
O felice augelletto,
come nel tuo diletto
ti ricompensa ben l'alma natura:
se ti negò saper, ti diè ventura.

singing: "Come, come, my soul!"
To me song is of no avail
nor do I have wings to fly like you.
O happy bird, how for your delight
kindly Nature compensates you well:
if she denied you knowledge,
she gave you good fortune.

Ardo, avvampo, mi struggo, ardo: accorrete
vicini, amici, all'infiammato loco;
al ladro, al ladro, al tradimento, al foco!
Scale, accette, martelli, acqua, prendete.
e voi, torri sacrate anco tacete?
Su bronzi, su, ch'io dal gridar son roco:
dite il perielio altrui non lieve o poco,
e degl'incendi miei pietà chiedete.
Son due begli occhi il ladro e seco Amore,
l'incendiario che l'inique faci
dentro la rocca m'avventò del core.
Ecco i rimedi omai vani e fallaci,
Mi dice ogn'un, "Per sì beato ardore
lascia ch'e 'l cor s'incenerisca e taci."

I burn, I blaze, I am consumed, I burn: come
running, neighbors and friends, to the site of the
blaze – stop, thief! stop, thief! Treachery! Fire!
Take ladders, hatchets, hammers, water –
and you, church towers, are you still silent?
Come, bells, come, for I am hoarse with shouting,
proclaim this peril, not slight or small, to others,
and request pity for my burning home.
Two beautiful eyes are the thief and, with them,
Love is the arsonist who hurled the evil torches
inside the citadel of my heart.
By now all cure is in vain and deceptive.
Everyone tells me, "Such burning is so blissful,
allow your heart to burn to ashes, and be silent."

FROM BRAHMS: LIEBESLIEDER, OP. 52

Rede, Mädchen, allzu liebes,
das mir in die Brust, die kühle,
hat geschleudert mit dem Blicke
diese wilden Glutgefühle!

Willst du nicht dein Herz erweichen,
willst du, eine Überfromme,
rasten ohne traute Wonne,
oder willst du, daß ich komme?
Rasten ohne traute Wonne,
nicht so bitter will ich büßen.
Komme nur, du schwarzes Auge.
Komme, wenn die Sterne grüßen.

Speak, maiden, whom I love all too much,
who hurled into my once aloof heart,
with only one glance,
these wild, ardent feelings!

Will you not soften your heart?
Do you wish to be chaste
and remain without sweet bliss,
or do you want me to come to you?
To remain without sweet bliss -
I would never make such a bitter penance.
So come, dark-eyes,
come when the stars greet you.

Am Gesteine rauscht die Flut,
heftig angetrieben;
wer da nicht zu seufzen weiß,
lernt es unterm Lieben.

Against the stones the stream rushes,
powerfully driven:
those who do not know to sigh there,
will learn it when they fall in love.

O die Frauen, o die Frauen,
wie sie Wonne tauen!
Wäre lang ein Mönch geworden,
wären nicht die Frauen!

O women, O women,
how they melt one with bliss!
I would have become a monk long ago
if it were not for women!

(Please, turn page quietly)

Wie des Abends schöne Röte
möcht ich arme Dirne glühn,
Einem, Einem zu gefallen,
sonder Ende Wonne sprühn.

Die grüne Hopfenranke,
sie schlängelt auf der Erde hin.
Die junge, schöne Dirne,
so traurig ist ihr Sinn!

Du höre, grüne Ranke!
Was hebst du dich nicht himmelwärts?
Du höre, schöne Dirne!
Was ist so schwer dein Herz?

Wie höbe sich die Ranke,
der keine Stütze Kraft verleiht?
Wie wäre die Dirne fröhlich,
wenn ihr das Liebste weit?

Ein kleiner, hübscher Vogel
nahm den Flug
zum Garten hin,
da gab es Obst genug.
Wenn ich ein hübscher,
kleiner Vogel wär,
ich säumte nicht,
ich täte so wie der.

Leimruten-Arglist
lauert an dem Ort;
der arme Vogel
konnte nicht mehr fort.
Wenn ich ein hübscher,
kleiner Vogel wär,
ich säumte doch,
ich täte nicht wie der.

Der Vogel kam
in eine schöne Hand,
da tat es ihm,
dem Glücklichen, nicht and.
Wenn ich ein hübscher,
kleiner Vogel wär,
ich säumte nicht,
ich täte doch wie der.

Like the evening's lovely red,
would I, a poor maiden, like to glow,
to please one, one boy–
and to then radiate bliss forever.

The green hops vine,
it winds along the ground.
The young, fair maiden–
so mournful are her thoughts!

You–listen, green vine!
Why do you not raise yourself heavenwards?
You–listen, fair maiden!
Why is your heart so heavy?

How can the vine raise itself
when no support lends it strength?
How can the maiden be merry
when her sweetheart is far away?

A small, pretty bird
took flight
into the garden–
there was fruit enough there.
If I were a pretty,
small bird,
I would not tarry–
I would do just as he did.

Malicious lime-twigs
lurked in that place;
the poor bird
could not escape.
If I were a pretty,
small bird,
I would have hesitated,
I would not have done that.

The bird came
into a pretty girl's hand,
and she did not harm him,
the lucky thing.
If I were a pretty,
small bird,
I would not linger–
I would do just as he did.

Wohl schön bewandt
war es vor ehe
mit meinem Leben,
mit meiner Liebe;
durch eine Wand,
ja, durch zehn Wände
erkannte mich
des Freundes Sehe.
Doch jetzo, wehe,
wenn ich dem Kalten
auch noch so dicht
vorm Auge stehe,
es merkts sein Auge,
sein Herze nicht.

Quite fair and contented
was I previously
with my life
and with my sweetheart;
through a wall,
yes, through ten walls,
did my friend's gaze
recognize me.
But now, oh woe,
if I am with that cold boy,
no matter how close
I stand before his eyes,
neither his eyes
nor his heart notices.

Vögelein durchrauscht die Luft,
sucht nach einem Aste;
und das Herz, ein Herz, ein Herz begehrt's,
wo es selig raste.

The little bird rushes through the air,
searching for a branch;
and my heart desires a heart, a heart
on which it can blessedly rest.

Sieh, wie ist die Welle klar,
blickt der Mond hernieder!
Die du meine Liebe bist,
liebe du mich wieder!

See how clear the waves are
when the moon gazes down!
You who are my love,
you love me back!

FROM BRAHMS: NEUE LIEBESLIEDER, OP. 65

An jeder Hand die Finger
Hatt' ich bedeckt mit Ringen,
Die mir geschenkt mein Bruder
in seinem Liebessinn'
Und einen nach dem andern
Gab ich dem schönen, aber
Unwürdigen Jüngling hin.
(Gail Abbey, soprano)

The fingers of each hand
I covered with rings
which my brother gave me
in affection;
and I gave away
one after the other
to the handsome but worthless youth.

Ihr schwarzen Augen, ihr dürft nur winken;
Paläste fallen Und Städte sinken.
Wie sollte steh'n in solchem Strauß
mein Herz, von Karten das schwache Haus?
(Nikolas Sean-Paul Nackley, baritone)

You black eyes, you need only beckon,
and palaces fall and cities sink.
How should then my heart withstand
such strife, inside its weak house of cards?

Rosen steckt mire an die Mutter,
Weil ich gar so trübe bin.
Sie hat Recht, die Rose sinket,
So, wie ich, entblättert hin.
(Gail Abbey, soprano)

My mother pins roses on me
because I am so downcast.
She is right, the rose fades away
when stripped of leaves, like me.

(Please, turn page quietly)

Ich kose süß mit der und der
Und werde still und kranke;
Denn ewig, ewig kehrt zu dir,
O Nonna, mein Gedanke!

(Thomas Gregg, tenor)

I sweetly fondle this girl and that
but become silent and ill,
because my thoughts return
ever and ever, to you, oh Nonna!

Schwarzer Wald, dein Schatten ist so düster!
Armes Herz, dein Leiden ist so drückend!
Was dir einzig wert,es steht vor Augen;
Ewig untersagt ist Huldvereinung.

Dark forest, your shadow is so gloomy!
Poor heart, your grief is so oppressive!
Before your eyes stands the one thing you value —
forever forbidden is a happy union.

Nein, Geliebter, setze dich
mir so nahe nicht!
Starre nicht so brünstiglich
mir ins Angesicht!

No, beloved, do not sit
so near me!
Do not stare so ardently
at my face!

Wie es auch im Busen brennt,
dämpfe deinen Trieb,
daß es nicht die Welt erkennt,
wie wir uns so lieb.

However much your heart may burn,
suppress your urges,
so that the world will not see
how much we love each other.

Flammenauge, dunkles Haar,
Knabe wonnig und verwogen,
Kummer ist durch dich hinein
in mein armes Herz gezogen!

Fiery eye, dark hair,
sweet and audacious boy,
because of you my poor heart
toils with sorrow!

Kann in Eis der Sonne Brand,
sich in Nacht der Tag verkehren?
Kann die heisse Menschenbrust
atmen ohne Glutbegehren?

Can the sun's fire make ice,
or turn day into night?
Can the ardent breast of a man
breathe without glowing desire?

Ist die Flur so voller Licht,
daß die Blum' im Dunkel stehe?
Ist die Welt so voller Lust,
daß das Herz in Qual vergehe?

Is the field so full of light
that the flowers stand in darkness?
Is the world so full of joy
that the heart is abandoned to torment?

Nun, ihr Musen, genug!
Vergebens strebt ihr zu schildern,
wie sich Jammer und Glück
wechseln in liebender Brust.
Heilen könnet die Wunden
ihr nicht, die Amor geschlagen;
aber Linderung kommt
einzig, ihr Guten, von euch.

Now enough, ye Muses!
Vainly you strive to portray
how sorrow and joy
alternate in a loving breast.
You cannot heal the wounds
inflicted by Love;
but relief comes only,
kind ones, from you.

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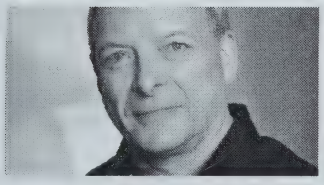

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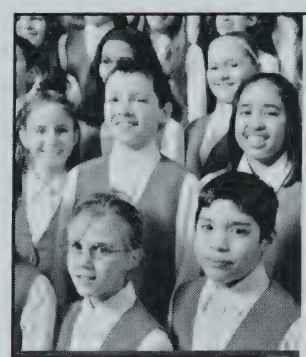

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